

# Eighteen Faux Female Writers and their Pseudo-Feminine Fables

by Jeremy James



The wicked transgender program has been running for a long, long time. The Bible speaks in three places of *pharmakeia* – translated 'witchcraft' or 'sorceries' in the KJV. Towards the very end, in the Book of Revelation, it makes a statement which, in light of all that is happening today, should make us stop and think:

**"And the light of a candle shall shine no more at all in thee; and the voice of the bridegroom and of the bride shall be heard no more at all in thee: for thy merchants were the great men of the earth; for by thy sorceries were all nations deceived." (Revelation 18:23)**

This passage refers to the destruction of Babylon in the End Time, the collapse of the Satanic world system. Its rulers and leaders are called "merchants" and described as "the great men of the earth". These are the families who control the world banking system and the multi-national corporations. The wealth of the world is at their disposal. They are the mega-rich who have been pulling the strings from behind the scenes for centuries.

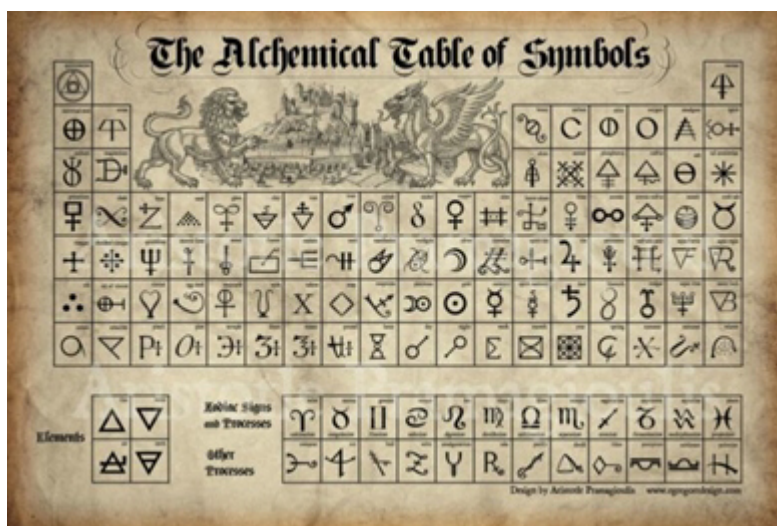
The Word of God tells us that **"by thy sorceries were all nations deceived"**. Traditionally, this has been taken to mean that the princes of this world have conspired together to deceive the nations, utilising every cunning trick and devious device to achieve this. For example, Barnes says:

*For by thy sorceries were all nations deceived.* This is stated as a reason for the ruin that had come upon her. It is a common representation of Papal Rome that she has deceived or deluded the nations of the earth, and no representation ever made accords more with facts as they have occurred. The word sorceries here refers to the various arts – the tricks, impostures, and false pretences, by which this has been done."

Gill adopts a similar line of reasoning:

*for by thy sorceries were all nations deceived;* meaning her [Rome's] false doctrines, traditions, idolatry, superstition, and will worship, with which, as another Jezebel, she has bewitched, allured, and deceived the nations of the empire, and the kings thereof...

These interpretations are satisfactory as far as they go, but they may not go far enough. Neither Barnes nor Gill could have anticipated the vast range of biochemical, narcotic, hormonal, neurological, and pharmacological substances and techniques that are now available to the Babylonian Elite. These are *pharmakeia* in its most literal and compelling sense.



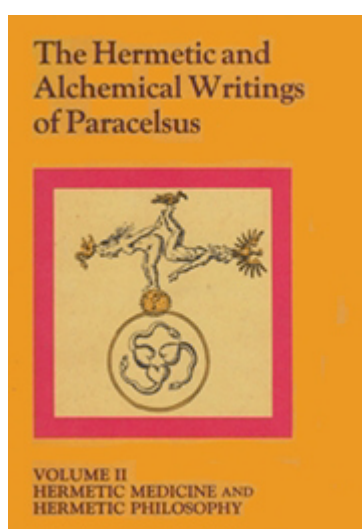
Vine's Expository Dictionary gives the following definition of the noun *pharmakeia*, Strong's G5331:

**Sorcery:**

(Eng., "pharmacy," etc.) primarily signified "the use of medicine, drugs, spells;" then, "poisoning;" then, "sorcery," Galatians 5:20, RV, "sorcery" (AV, "witchcraft"), mentioned as one of "the works of the flesh." See also Revelation 9:21; 18:23. In the Septuagint, Exodus 7:11, 22; 8:7, 18; Isaiah 47:9, 12. In "sorcery," the use of drugs, whether simple or potent, was generally accompanied by incantations and appeals to occult powers, with the provision of various charms, amulets, etc., professedly designed to keep the applicant or patient from the attention and power of demons, but actually to impress the applicant with the mysterious resources and powers of the sorcerer.

Thayer points out that the word *pharmakeia* in Xenophon referred to the administration of drugs, while in Plato and Polybius, among others, it meant poisoning by the use of drugs. Given that the Septuagint, the ancient Greek translation of the Old Testament from the original Hebrew, also used the word *pharmakeia* to denote sorcery, we find a consistent connection throughout the Bible between the magical arts and the use of drugs or substances that affect the mind and body.

The worldwide deception in Revelation 18:23 ("**by thy sorceries were all nations deceived**") is attributed directly in God's Word to *pharmakeia* or drug-related sorcery. This sheds considerable light on what we see happening today. The range of drugs and substances that are being produced that affect our minds and bodies – our gender identity, emotional disposition and cognitive function – is simply astonishing. Some, when used correctly, are beneficial, but many are not.



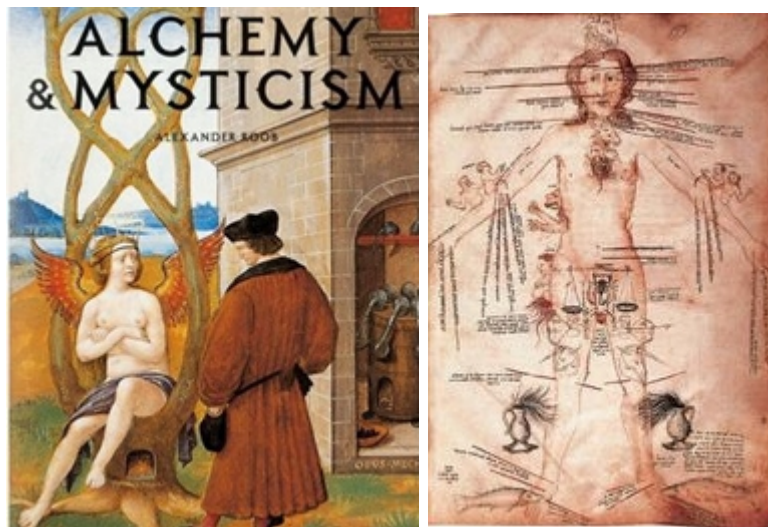
## Transgenderism

In several previous papers we have shown how the Elite have made extensive use of hormones and other bioactive ingredients to alter and emulate gender-related characteristics and produce virtually undetectable sexual inverts. These secretly transgendered individuals have been infiltrating society in large numbers and taking up careers and professions which enable them to spread their Babylonian philosophy. As generational worshippers of Baal, they look forward to the Antichrist and are doing all they can to facilitate his arrival. Since they see Christianity as the principal barrier to his acceptance on the world stage, they are working hard to undermine traditional Biblical values throughout society. Their long-term plan includes the abolition of Christian marriage, the abolition of strictly male-female gender distinctions, and the abolition of natural procreation, natural sexual relations, family autonomy, and the many other social institutions that are grounded in Biblical values.

In order to do this, they have been steadily secularizing society since the 17<sup>th</sup> century, weaning people off the Bible and presenting instead a worldview based on science, abstract reasoning, and human ingenuity. This secularization process has been highly successful and is now being superseded by the aggressive paganization of society, whereby the Bible, the Word of God, is not just sidelined but actively rejected.

As masters of *pharmakeia*, they would appear to have discovered, isolated and reproduced – long before the 20<sup>th</sup> century – the hormones and other substances that affect gender and sexual development. We can infer this from the fact that many influential figures in the 19<sup>th</sup> century were male-to-female transgenders. While emasculation alone many have enabled many counterfeits of this kind to be produced, there is evidence, from artistic portraits and photographs, as well as information from other sources, that chemically assisted techniques of feminization were available at that time among the aristocracy.

The Enemy knows that, if men do not behave like men and women do not behave like women, then society will fall apart. Thus his entire program centers on the subversion of gender and its role in supporting the natural order established by God.



## Radical Feminism

His principal weapon in this strategy would later take the form of radical Feminism, but this in turn would need a pre-existing 'feminine perspective', a body of literature about women, produced by women. However, schemer and deceiver that he is, many of the 'women' he would use for this purpose would not be women at all, but transgendered men.

In the absence of good quality photographic portraits, it is almost impossible to prove, at least in a paper of this kind, that a particular author was a male-to-female transgender. Most of the portrait images we have of 19<sup>th</sup> century English-language writers are of poor quality and few in number. However, as we move into the 20<sup>th</sup> century, the situation improves and we are presented with much better visual evidence.

The examples given in this paper are of the 'How on earth did they get away with it?' variety. Since we have already dealt with the mechanics of transgender analysis in previous papers, we will simply let the evidence speak for itself. If you are unable to see that our selected authors are not natural women, then you are unlikely (at least for the time being) to see through this incredible deception no matter how much evidence we present.

We recognize that this is not an easy subject to address. It points to a wickedness at the heart of humanity which most of us are poorly equipped to handle. It is highly disorientating to realize that the world is run by people who are determined to bring in the Antichrist and that they are doing everything they can to make it possible. But the Bible says that this is the case, and if it is the case, then we need to accept it and weigh the evidence carefully. We are seeking clarity and understanding, a sure grasp of what our wonderful Creator wants us to know. If nothing else, it will show us just how much our Saviour, Christ Jesus, achieved on Calvary when he defeated the powers of darkness and freed each one of us, by faith, from the prison cell of our own fallen nature.

### **George Eliot**

Our first exhibit is the writer known as George Eliot. The photos below show that 'George' was indeed a man wearing a wig. We are told that she wrote her novels under a male pseudonym in order to be accepted as a serious writer and not just another 'female' author. This individual was certainly a gifted novelist and produced works of high literary quality. In addition, there is little in her fictional world that could be construed as amoral or rebellious. [To avoid confusion we will continue to use the pronouns normally associated with these people.]



**George Eliot / Mary Ann Evans (1819-1880)**

George was part of the wave of secularization in the 19<sup>th</sup> century. Her novels were intended to be absorbing portraits of daily life, populated with characters with whom the reader could readily identify. This would seem harmless enough until one discovered that there was nothing sincerely religious or Biblical in her works. She became in time, along with Jane Austen (another candidate for gender analysis), the standard to which other 'female' writers aspired. This ensured that traditional Biblical values faded dramatically from the literature of the 19<sup>th</sup> century and characters espousing explicitly Christian sentiments became increasingly hard to find.



The guiding principles to be observed by all such authors could be summarized as follows: Never mention Jesus; never mention the Bible; never mention Calvary; never mention the LORD God of the Bible; never mention the sinfulness of man or his fallen nature; never use plots or characters that might remind the reader of Biblical scenes or passages; emphasize the control that man is capable of exercising over his own destiny; highlight science, reason and social progress; and direct the reader as much as possible into imaginary scenarios that focus on personal happiness.

Even where valid expressions of Christian virtue might have been expected, they were almost always replaced with agnostic substitutes. Dickens addressed the theme of charity and social empathy on numerous occasions, but never in a way that was expressly Christian. The reader was always invited to see the good in himself, an innate compassion and fellow-feeling that flourished without any necessary connection to the Word of God.

Trollope wrote about Anglican church politics in several of his novels, but never in a way which suggested that the Bible was anything more than an influential literary work. Many of his churchmen, such as those in his highly successful *Barchester Towers*, were deeply flawed, scheming and cowardly.

### **Three 'Giants'**

Our next three exhibits are generally described by college professors as giants of American literature – Willa Cather, Edith Wharton, and Eudora Welty.

Look at "Willa" in the photos below, a man in a fur coat. Some of these people, like Cather, were content to be seen as closet lesbians. This deflected attention from their true gender identity and accounted to some degree for their eccentric behavior.



**Willa Cather (1873-1947)**

Edith Wharton, born Edith Newbold Jones, was the first 'woman' to win the Pulitzer Prize for literature (in 1921). Cather won it the following year. While not as masculine in appearance as Cather, the photos overleaf depict a young man in women's clothes, while her ridiculous pose in the photo with the two dogs is typical of a transgender's contempt for true femininity.



**Edith Wharton (1862-1937)**



Our third 'giant' is Eudora Welty, another strange-looking creature who managed to pass himself off as a woman.



**Eudora Welty (1909-2001)**

Winner of the Pulitzer Prize in 1973, Welty was also a recipient of the Presidential Medal of Freedom and the first living author to have her works published by the prestigious Library of America – a nonprofit publisher of classic American literature.

The Elite do not give awards and honors like this to natural women.

### **Gertrude Stein**

One of the most disturbing exhibits in this gallery of gargoyles is the man who called himself 'Gertrude Stein.' This patently bogus female started a weekly literary salon in Paris in the early 1900s after she emigrated from the United States. Regular attendees included Ernest Hemingway, F. Scott Fitzgerald, Sinclair Lewis, Ezra Pound, Thornton Wilder, Sherwood Anderson, and the artists Pablo Picasso, Henri Matisse, Georges Braque, and Henri Rousseau.



**Gertrude Stein (1874-1946)**

A similar salon-type arrangement was established in London around the same time, known as the Bloomsbury Group. Among its regular attendees were E M Forster, Lytton Strachey, Vita Sackville-West, and Virginia Woolf, as well as the highly influential economist J M Keynes and the Orientalist, Arthur Waley. The modern feminist and LGBTQ movements were strongly influenced by the Bloomsbury set.

### **Virginia Woolf**

The photos overleaf reveal that Virginia Woolf, one of its leading members, was a man masquerading as a natural woman.

The strength of the covert transgender program in literature lay primarily in its supposed ability to speak for women, to claim that, as natural women with strong intellects, its leading proponents were qualified to articulate the needs and aspirations of women in the modern world. Much the same trick was used by radical feminist authors of the 1960s to pretend that they represented the modern woman and spoke on her behalf. But they too were transgender!





**Virginia Woolf (1882-1941)**

Female readers imbibed the attitudes and values expressed in these writings. Since they believed the authors were natural women like themselves, they trusted them in a way that they would never have trusted a corresponding group of male authors. What may have seemed like a spontaneous expression of repressed feelings and secret anxieties was really a carefully managed campaign to indoctrinate women, especially young women, with beliefs and ideas that had little basis in reality. The Enemy used men who were pretending to be women to convince natural women that they really ought to be more like men. This monstrous deception has done immense harm to western society, not only by destroying marriages and tearing families apart, but by promoting attitudes to sexuality and gender which result in nothing but dissatisfaction, confusion, and great emotional pain.

### **Margaret Atwood**

The Canadian author, Margaret Atwood, is probably best known for her dystopian novel, *The Handmaid's Tale*, where women are treated as nothing but breeding machines. As a recipient of many literary awards and fêted in both Europe and North America as an insightful commentator on the human condition, Atwood is one of the most influential 'feminist' authors alive today. However, just like her hundreds of her predecessors and contemporaries, she is a male-to-female transgender pretending to be a natural woman.



**Margaret Atwood (born 1939)**

## **Beryl Bainbridge**

The strange appearance of Beryl Bainbridge has elicited many unflattering comments down the years, but few if any have taken the leap and attributed her startling lack of femininity to the simple fact that she was a man. She received many awards and honors in her lifetime and is recognized by many critics as one of the best post-War British writers of either sex. Her book, *The Birthday Boys*, a fictionalized account of the last days of Scott's ill-fated 'Antarctic' expedition, gives an acute psychological analysis of its male protagonists from a convincingly male perspective. This greatly impressed many critics. They might have been less impressed by her achievement had they known she was a male-to-female transgender.



**Beryl Bainbridge (1932-2010)**

## **Maeve Binchy**

The popular Irish writer, Maeve Binchy, took a more traditional approach in her treatment of women. While she could not be described as a feminist writer, preferring instead to focus on female wish-fulfillment, she was a humanist whose romantic storylines lacked any discernible spiritual foundation. She had more in common with Barbara Cartland – another transgender author of female fairytales – than her fans would care to admit. Binchy exemplifies the group of prominent 'female' writers who talk incessantly about women and their concerns but who never dare to challenge the lies of radical feminism or expose the real agenda behind it. Instead they draw their readers into a make-believe world where every vacuous sentiment is selected and presented by a man pretending to be a woman.



**Maeve Binchy (1939-2012)**

## **Elizabeth Bowen**

Our next exhibit is Elizabeth Bowen. This author mixed with members of the Bloomsbury Group during her younger years and later moved to Ireland where, at the family seat in county Cork, she received visits from many well-known writers of the time, including Virginia Woolf, Eudora Welty, Carson McCullers, Iris Murdoch, and noted historian C V Wedgwood. As we have seen, both Woolf and Welty were transgender, but so too were McCullers, Murdoch, and Wedgwood.



**Elizabeth Bowen (1899-1973)**



**Photo in Wikipedia. A woman? Please.**

Transgenders generally tend to socialize only with fellow transgenders. Since many of them have an intense dislike of natural women, they normally mix with them only when circumstances require or where, in butch lesbian mode, they set out to exploit them sexually. Nearly all transgenders are bisexual and many are predatory.



## **Agatha Christie**

It is very difficult for a natural woman to find success as a writer in Britain. The program of gradual moral subversion is very tightly controlled and the Elite will never risk letting a natural woman rise to prominence. Perhaps a few slip through the net, but their influence is easily curbed through the media and other ways.

Certain literary genres are designed to advance the cause of the Enemy. Science fiction promotes the nonsensical idea that 'science' will solve all human problems, that robots are cybernetic persons, and that the earth is a ball spinning in a huge vacuum known as 'outer space'. Mainstream literature is not equipped to explore these ideas in a convincing way, but the genre known as science fiction opens a door to infinite possibilities, where the only barrier is man's fallen imagination.

Another genre that began in the 19<sup>th</sup> century was that of supernatural fiction or 'ghost stories'. This includes some of the most fiendish and revolting products of man's imagination, such as vampires and flesh-eating zombies. These fictional creations are designed to stoke a fascination with the occult and blur the distinction between the supernatural order established by God and the sinister realm where Satan operates.



**Agatha Christie (1890-1976)**

Another important genre is that of detective stories or 'crime writing'. On the surface this would seem to be a normal activity with little scope for moral subversion, but the history of the genre shows otherwise. The genre itself was defined largely by Arthur Conan Doyle but gained considerable momentum worldwide through the writings of Agatha Christie – yet another English transgender (See photos above).

After Shakespeare and company, she is the most widely published author in history. As the most successful novelist of all time, her books have sold over 2 billion copies in dozens of different translations.

The crime genre attracts a very wide readership from all walks of life. Unlike the horror, supernatural, and science fiction genres, it works within a framework that is familiar to most readers. It even promises a sense of moral satisfaction since the hero generally triumphs over the villain and justice eventually prevails. Or, at least, that was once the case. Today the genre places far more emphasis on the ingenuity and moral ambiguity of the villain – who is often a sadistic killer. The terror experienced by his victims is described in gripping detail, and the grisly scenes left in his wake are mulled over again and again with morbid fascination.

The original formula – to solve a crime using careful reasoning and thereby secure justice for the victim – has long given way to something more sinister. Today crime writing is more often than not an exploration of sadism and darkness, an excuse to dwell upon cruelty and perversion, to enter into the mind of the killer and see the world through his psychopathic eyes. Many otherwise sensible people spend several hours a week immersed in this perverse entertainment, indulging vicariously in the lurid fantasies that fill the minds of truly evil people.

### **Dorothy L Sayers**

The English contribution to this genre may also be seen in the works of Dorothy L Sayers, another transgender (See photos). Her detective books featuring the ever-perfect Lord Peter Wimsey proved very popular and won her a wide following.

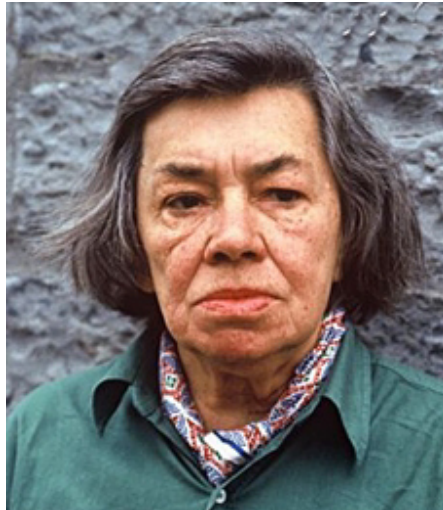


**Dorothy L Sayers (1893-1957)**

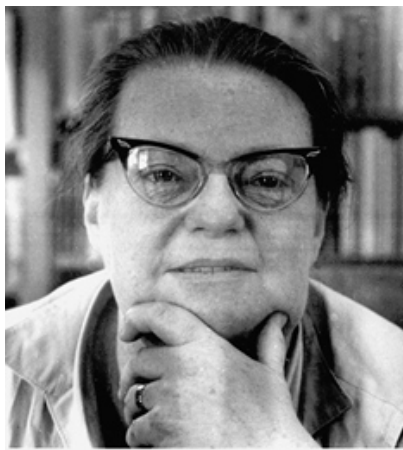
### **Patricia Highsmith and Shirley Jackson**

The Americans had their crime-writing and horror genre equivalents in Patricia Highsmith and Shirley Jackson, among others. Both were obviously transgender – see photos overleaf.





**Patricia Highsmith (1921-1995)**



**Shirley Jackson (1916-1965)**

Both were known for their vivid exploration of the dark side of human nature. As such they were transitional figures. Highsmith paved the way for the modern brand of crime-writing, with its strong focus on pornographic sadism, while Jackson was a precursor to writers like Stephen King, who delight in finding the macabre and disturbing in seemingly ordinary settings. Both made subversive use of lesbian themes. Jackson's writings were later included in the prestigious Library of America series mentioned earlier (edited by transgender writer, Joyce Carol Oates).

### **Annie Proulx and Cynthia Ozick**

Many of these writers, notably Jackson, Binky and Atwood, were prolific short-story writers. The short story is an ideal platform for views and ideas which the author hopes to disseminate widely at little cost. Millions of undiscerning readers can be influenced by an opinion conveyed through a short story found in a woman's magazine or journal, in a Sunday supplement, or in other low cost publications.

Annie Proulx and Cynthia Ozick are two of America's most successful writers of short stories, and both are transgender (See photos overleaf).



**Annie Proulx (born in 1935)**



**Cynthia Ozick (born in 1928)**

We have no particular comment on the work of either of these authors, apart from noting that the movie *Brokeback Mountain*, which made sodomy seem morally acceptable, was based on a short story by Proulx. We simply cite them as further evidence that just about every aspect of contemporary literature for and about women is dominated by a secretive, self-promoting clique of transgenders.

### **Georgette Heyer and Erica Jong**

Another important genre is romantic fiction, where the family is forgotten and the 'heroine' often risks all to satisfy her selfish fantasies. The male object of desire is usually unattainable, but the heroine persists, confident that love (or lust) will conquer all. Romantic fiction trains women to believe that their happiness has nothing to do with the family, raising children, and a stable marriage. Once she chooses her target – where the man is a trophy or, paradoxically, a victim – the woman is expected to exert her will until she succeeds.

One of the early champions of this genre was Georgette Heyer, yet another English transgender (See photos below).



**Georgette Heyer (1902-1974)**

The genre evolved over time to the point where the 'fantasy' became a reality, a seemingly real-life story of female wish-fulfilment and sexual predation. One of the best examples of this is Erica Jong's *Fear of Flying* (1973), a novel with strong autobiographical elements which became an international bestseller. Jong too is transgender.



**Erica Jong (born in 1942)**

### **The Reign of Transgenders**

The list of transgenders in women's writing is extensive. Readers are invited to explore the subject for themselves, checking photos on the Internet and evaluating candidates by reference to many of the features that are typical of transgenders. These include large, square heads; prominent cheek bones; deep-set eyes; strong brow ridges; straight male jaws; wide mouths; large teeth; unduly long or sturdy necks; large low-set ears; and a masculine nose bridge. Where suitable photos are available, check their hip-to-shoulder ratio, height, and the length of their upper arm (humerus bone). [We provide a check-list in some of our earlier papers.]



It is doubtful whether any of the following – to name just a few! – would survive a full-profile transgender analysis:

JK Rowling	Patricia Cornwell	Hilary Mantel
Joanna Trollope	Catherine Cookson	Helen Dunmore
Angela Carter	P L Travers	Muriel Spark
Ruth Rendell	Sue Townsend	Ayn Rand
P D James	Nadine Gordimer	Sarah Waters
Doris Lessing	Penelope Lively	Anne McCaffrey
Anais Nin	Elfriede Jelinek	Alice Munro
Iris Murdoch	Ivy Compton-Burnett	Ursula LeGuin
Harper Lee	Antonia Fraser	Sylvia Plath
Rose Tremain	Carol Shields	Edna O'Brien
Louise Erdrich	Alice Sebold	Judith Krantz
Jackie Collins	Jacqueline Susann	Taylor Caldwell.

This time last year I would have classified this as a bold claim, but not anymore. The extent to which the Elite have succeeded in displacing natural women from positions of power and influence is simply astonishing. Their re-engineered versions of womankind are everywhere. Just turn on a television and look at the 'female' presenters on the major news channels. Or look at the 'female' characters on many of the prime-time TV dramas and soaps. A huge proportion of 'female' sports personalities and athletes are transgender. Most of the models on fashion magazine covers are transgender, as are the movie stars who advertise the most popular brands of cosmetics. Most of the 'female' pop stars and award-winning singers are transgender. In fact 'award-winning' is sometimes an important clue when identifying members of this subversive clique. They love their awards, along with the fame and adulation that go with them.



**Gloria Steinem and Cecile Richards receiving their CFDA awards in 2017.**

Consider the following example. The photo above shows Gloria Steinem, the much vaunted feminist activist, and Cecile Richards, who was the head of the industrial slaughterhouse known as 'Planned Parenthood' for about 12 years. Richards was listed by *Time Magazine* in 2012 as one of the 100 'Most Influential People in the World.' They are clearly delighted to receive their Oscar-style awards at the CFDA ceremony in 2017.

CFDA stands for Council of Fashion Designers of America. It is difficult to see how either of these individuals could possibly qualify for such an award. But in the strange world of transgenders, relevance is unimportant. High-profile public awards – of any kind – are one of the ways the Elite reward key acolytes for their services. Steinem and Richards were really being honored for their contribution to radical Feminism, specifically their role in promoting abortion and the wide-scale slaughter of unborn children.

Steinem features in a well-known photo where she is wearing an 'I had an abortion' t-shirt. But she was lying. She never had an abortion because, as a transgender – just like Richards – she doesn't have and never had a womb.



**Gloria Steinem wearing her subversive t-shirt.  
Note her large male hands and the occult hand-sign.**

The radical feminist movement was established to destroy traditional family values and institutions, to twist and distort what we understand by *gender*, to abolish marriage, to ridicule and trample over Biblical truth, and to induce women to kill their own children. There are few perversions in our modern age that cannot be traced in some manner to the feminist program of social and moral corruption – organized and financed from the start by the ruling Elite.



## CONCLUSION

The wickedness of these people is difficult for the average person to comprehend. Even Bible-believing Christians are deceived. They simply ignore the countless passages in God's Word which describe the existence, determination and venality of the wicked. It is very plain from God's Word that these people are following an agenda.

The wickedness lies, not in transgenderism per se, but in the program behind it. No doubt it is possible to be transgender and yet despise what the Elite are trying to do. But when significant numbers of people work together in secret to subvert the natural order established by God, then we are quite entitled to describe the conspiracy as wicked. Indeed, there is an obligation on preachers and pastors to expose it.

The Bible has many warnings about this. Believers need to understand that it is through their cunning use of *pharmakeia* that the Babylonians have been able to deceive the nations.

The Irish government has authorized a referendum on abortion to be held on 25<sup>th</sup> May, 2018, with a view to removing the existing clause in the Constitution which protects the unborn child. It is truly an obscenity that such a referendum should be held in the first place, but equally horrifying that a substantial number of influential people from all walks of life are supporting it. The same government legalized the transgender deception in 2015 and made it absurdly easy for anyone to change their legal gender. Given that a large proportion of the fifty or so 'female' members of the Irish Parliament (upper and lower houses) are secretly transgender, we should hardly be surprised that this is happening.

*Pharmakeia*, sorcery, leads to abortion and murder, the spiritual and moral collapse of a nation. Ireland stands proudly among the nations that have been deceived.

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**Jeremy James**  
**Ireland**  
**April 19, 2018**

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